

MGM EDITORS PORTFOLIO



A NEW FILM EXPERIENCE

DUO-VISION

NO GLASSES - ALL YOU NEED ARE YOUR EYES



WICKED, WICKED



News from MGM

FOR IMMEDIATE RELEASE

Metro-Goldwyn-Mayer will release United National's production of "Wicked, Wicked" currently before the cameras under the direction of Richard L. Bare who also produces. William T. Orr is executive producer.

Tiffany Bolling, Scott Brady, Madeleine Sherwood and Edd Byrnes star in the suspense-thriller.

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Courtesy of the Motion Picture Herald

LA LE BD AE-1234
AEB IT OT TE BB

9-1-72

From Howard Liebling

METRO-GOLDWYN-MAYER • 10202 WEST WASHINGTON BLVD., CULVER CITY, CA. 90230 • (213) 836-3000



News from MGM

FOR IMMEDIATE RELEASE

David Bailey will star in United National Pictures production for Metro-Goldwyn-Mayer, "Wicked, Wicked" according to executive producer William T. Orr and producer-director Richard L. Bare. Bailey is familiar to television audiences as the bare-chested man in the Mitchum deodorant spots.

"Wicked, Wicked," now filming at MGM Studios, also toplines Tiffany Bolling, Edd Byrnes, Madeleine Sherwood, Scott Brady and Arthur O'Connell.

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LA LE BD AE-1234
AEB IT OT TE BB

9-13-72

From Howard Liebling



News from MGM

FOR IMMEDIATE RELEASE

Diane McBain has been set by executive producer William T. Orr for a role in "Wicked, Wicked," a United National Picture for MGM release.

Richard L. Bare is producer-director of the chiller. Tiffany Bolling, Scott Brady, Madeleine Sherwood, Edd Byrnes and David Bailey star.

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News from MGM

FOR IMMEDIATE RELEASE

Randolph Roberts has been signed to a leading role in United National's production for Metro-Goldwyn-Mayer release of "Wicked, Wicked" it was announced today (20) by William T. Orr, executive producer of the film.

This marks Roberts' debut performance in a major motion picture to be produced and directed by Richard L. Bare.

The film also stars Tiffany Bolling, Scott Brady, Madeleine Sherwood and Arthur O'Connell.

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LA LE BD AE-1234
AEB IT OT

9-20-72

From Howard Liebling



News from MGM

FOR IMMEDIATE RELEASE

Roger Bowen has been signed to a key role in United National's production for Metro-Goldwyn-Mayer release of "Wicked, Wicked," it was announced today (22) by William T. Orr, executive producer of the film.

Bowen appeared in "M.A.S.H." and "Petulia," and will be seen in the forthcoming film, "Steelyard Blues" with Jane Fonda. He was featured in the "Arnie" television series.

"Wicked, Wicked," a tale of psychotic horror, is being produced and directed by Richard L. Bare.

Tiffany Bolling, Scott Brady, Madeleine Sherwood Arthur O'Connell and Edd Byrnes also star.

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LA LE BD AE-1234
AEB IT OT

9-22-72 From Howard Liebling



News from MGM

FOR IMMEDIATE RELEASE

Jack Knight has been signed to a feature role by executive producer William T. Orr in United National's Pictures production for Metro-Goldwyn-Mayer release of "Wicked, Wicked."

Knight, who appeared in the Broadway production of "The Prime of Miss Jean Brody," was seen in "Rosemary's Baby," and the film version of "Plaza Suite." He is next featured in Robert Altman's forthcoming "The Long Goodbye."

The film, produced and directed by Richard L. Bare, stars Tiffany Bolling, Scott Brady, Madeleine Sherwood, Arthur O'Connell and Edd Byrnes.

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LA LE BD AE-1234
AEB IT OT

10-3-72

From Howard Liebling



News from MGM

FOR IMMEDIATE RELEASE

Composer Phil Springer and lyricist Irwin Levine have been signed by executive producer William T. Orr and producer-director Richard L. Bare to write two songs for Metro-Goldwyn-Mayer's "Wicked, Wicked."

One is the title song and the other is called "I'll Be Myself," both to be sung by Tiffany Bolling in her role as a night club singer.

"Wicked, Wicked" stars Tiffany Bolling, Scott Brady, Madeleine Sherwood, Arthur O'Connell and Edd Byrnes.

###

LA LE BD AE-1234 10-11-72 From Howard Liebling
AEB IT OT

WICKED, WICKED

NEW SCREEN TECHNIQUE

An innovative screen process, two years in development, has been perfected and utilized for the first time in the United National picture, "Wicked, Wicked," for Metro-Goldwyn-Mayer release starring David Bailey, Tiffany Bolling and Madeleine Sherwood. The radical technique, named Duo-Vision and created by the film's writer-director-producer Richard L. Bare, involves the use of dual screens in an overall aspect ratio of 2.65 to 1 with two contemporaneous frames projected side by side from a single 35mm film. No modification of projection equipment is necessary and any theatre equipped with anamorphic lenses and a wide screen can exhibit films produced in Duo-Vision.

Although split screen sequences and multiple images have been seen in the past, this is the first time that an entire screenplay has been designed for parallel images. Used primarily for the depiction of simultaneous parallel action, the process lends itself to the delineation of cause and effect, the truth and the untruth, flashbacks in time, visions of the future -- without the abrupt interruption of the story's main continuity. The audience is allowed to view simultaneously the protagonist and the antagonist, the chaser and the chased, no matter what physical distance lies between them. Dual images can portray the vital elements of the drama exactly as they are happening and as they relate to one another. They can, with caustic candor, show a situation the way a character believes it to be and the way it really is. In the natural limitations of time

and space are hurdled effectively and dynamically.

"This new dual screen form is a mind-blower," says creator Bare. "You can say goodbye to the old cliche 'Meanwhile, back at the ranch.'"

Bare goes on to point out that only in a film (or perhaps the theatre) can a storyteller offer with any semblance of order bilateral action. A novelist would create an unnecessary burden on the reader were he to attempt to depict action and events occurring simultaneously. He can only do so sequentially.

"I picked "Wicked, Wicked" for the introduction for two reasons," says Bare. "It is a suspense drama of the psycho-killer genre and the entire action is laid in an ancient seaside resort hotel. Naturally, I picked the Hotel Del Coronado in San Diego for our locations. The plot and the setting combined beautifully to make our dual screens work."

When asked if the two pictures side by side would tend to be confusing, Bare had this to say: "You kidding? Today's audiences are made up of kids who have been brought up on doing their homework in front of the television set."

Actually, the technique as it has been applied to "Wicked, Wicked" involves an active screen and a passive screen -- dialogue from only one screen at a time while silent footage unreels on the other screen, but always scenes that bear a relationship to one another. For instance, as Rick (David Bailey) searches for Jason's (Randy Roberts) secret hideaway on the left screen, the audience sees him on the right screen sitting immobile in his attic sharpening a

lethal looking knife. When Rick's scene ends, Jason puts the book down, rises and exits. As he stalks Lisa's (Tiffany Bolling) room on the left screen, we see her quietly getting ready for bed on the right screen, unaware of her danger. The dynamics of the drama are intensified as the audience becomes omnipotent in its comprehension of the three-phased action. Flashbacks in the old sense are just that: old, since the forward mainstream of the story remains unhindered.

###

WICKED, WICKED

DISCOVERY

During the years in which William T. Orr was an executive at Warner Brothers Studios he launched the careers of dozens of actors in a string of highly successful television series and feature films.

Recently Orr turned to independent motion picture production and formed United National Pictures with director Richard L. Bare.

For their current project for Metro-Goldwyn-Mayer, "Wicked, Wicked," Orr and Bare conducted a talent search of wide proportions, interviewing hundreds of hopefuls for a particular role.

"We knew exactly what we wanted in the role of the killer," says Orr, who is executive producer of the film. "We needed intensity and passion as well as innocence, a combination of qualities we found to be rare among the many, many young actors we interviewed."

The search ended with the signing of Randolph Roberts. An intense and serious young man by nature, Randolph, a student at the School of Performing Arts in San Diego, will now make his film debut in "Wicked, Wicked."

Bill Orr is excited about his latest "find."

"It's impossible to believe that this is Randy's first motion picture," claims Orr. "Although he has performed extensively before live audiences in summer stock, his experience in front of a camera is very limited. Yet he has a presence that reveals itself on film that I have found to be very rare."

Photo attached

METRO-GOLDWYN-MAYER INC., 10200 WASHINGTON BOULEVARD, CULVER CITY, CALIF. 90230 - (213) 321-7600
AEB/ 1A

Director Bare is equally impressed. "There are many difficult scenes in which Randy, as the psychotic killer, must wordlessly and subtly express his progression from naive handyman to crazed killer in a matter of seconds," Bare says. "With all this, Randolph has still managed to make his character quite sympathetic."

A native of Fresno, Randolph served in Vietnam as a medic before returning home to attend Fresno State College. While working in summer stock, he was encouraged by other players to enroll at the School of Performing Arts in San Diego.

###

WICKED WICKED
Edd Byrnes Feature

HAPPY TO BE AGING

More than a few actors have been "burdened" with early stardom. "Burdened" because the actor becomes so permanently identified with the character that made him famous that he finds it almost impossible to be accepted by the public in any other role. Such a "problem" befell the young Edd "Kookie" Byrnes.

Cast in a starring role in one of America's most successful television series, "77 Sunset Strip," 'Kookie' fast became a household word. The hair-combing, wise-cracking Kookie became the idol of millions of teenagers, a symbol of the new generation of the "hip" young people of the late fifties and early sixties. His first record, "Kookie, Lend Me Your Comb," earned the young star a Gold Record.

As one of the most talked about and popular young stars in the country, it looked as though Edd Byrnes' career was set for life. But when the show was cancelled in 1965 he discovered an alarming fact; to the vast American audience, Edd Byrnes was indelibly etched on their minds as "Kookie." Producers and directors were reluctant to hire Edd for fear that he could not overcome this strong identification.

Not one to be daunted by this irony, Edd was determined to prove himself a real actor, not just a fluke of perfect casting. He headed for Europe where his reputation had not preceded him and found that there his talent was much appreciated.

"It was definitely the right decision," says Edd. "I was

given the opportunity to truly expand my talents there. I did films in Yugoslavia, Germany, Italy and Spain. After 'The Secret Invasion' reached the United States, I began to get inquiries from American producers as to when I might be returning to the States."

Edd spent several years in Europe and even starred in his own television show in Germany, "The Edd Byrnes Show" which he also directed and produced.

But eventually Edd did return to the United States. "I came back to the U.S. last Christmas expecting to stay for three weeks and haven't returned yet. I guess they're ready for me here at last."

Indeed they are. Not only has Edd starred in several TV series this season and a Movie of the Week, he also appears in "Wicked, Wicked" in a role that will certainly surprise "Kookie's" many fans. Edd plays a suspected murderer in this suspense chiller, a United National Picture for Metro-Goldwyn-Mayer release. Richard L. Bare is producer-director while William T. Orr, the man who originally gave Edd the part of "Kookie" years before, is executive producer. The film also stars Tiffany Bolling, Scott Brady, Madeleine Sherwood and Arthur O'Connell.

"I'm probably the one actor in the world who is happy to say 'I'm aging.' The leading man roles are coming in now and I think I'm about to be re-established in the States as a serious actor. Producers have almost forgotten about Kookie," Edd smiles, "Today the producers, tomorrow the American public."

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WICKED, WICKED
Randolph Roberts Feature

STAR-FINDERS

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A native of Fresno, Randolph served in Vietnam as a medic before returning home to attend Fresno State College. While working in summer stock, he was encouraged by other players to enroll at the School of Performing Arts in San Diego.

###

WICKED, WICKED
Tiffany Bolling Feature

"I'M THE REAL THING"

When your first name is 'Tiffany' and your middle name is 'Royce' and you're a young actress in Hollywood you are apt to hear a lot of remarks like, "You must be kidding. Phoney names went out with the fifties."

Tiffany Royce Bolling is not kidding and she's no phoney. "My mother wanted nothing but the best for me right from the start," she explains each time she must assure someone that "yes, it's my real name."

But when you're a native Californian and the epitome of the world's idea of a "surfer girl" you get used to people thinking you're not quite for real. Tall, slim, eternally tan, sun streaked hair streaming, Tiffany rides her horse on the beaches near her Malibu home and looks like a travel poster advertising the good life in Southern California.

"Most of the TV roles I've had have been poor little beach nymphs who have lost their way. In films I've been the earthy-funky California 'tough but lonely' type. I'm determined to break out of this physical type-casting and I will," says Tiffany.

"I must admit that when I first started working I didn't realize how difficult it is to prove yourself as an actress. You could make a good living just playing people who look like you do but that's not for me. I used to live in jeans. Lots of freaky

hair styles. I always looked like I just got off the beach. I thought I was really something," Tiffany smiles. "Now I take myself a lot more seriously."

And so are producers and directors. Recently Tiffany was awarded what she considers "the best role I've ever had," She played the leading role in Hollywood TV Theatre's presentation of Lillian Hellman's "Another Part of the Forest." Across the nation, TV critics raved about her effort and one described her performance as "faultless." Director Daniel Mann confirmed Tiffany's hopes that this might be the beginning of a real acting career when he told her "when I first met you, you were a starlet; now you're an artist."

Immediately Tiffany began work on a feature film in which she stars. In "Wicked, Wicked," a United National Picture for MGM release, Tiffany plays a nightclub singer who is relentlessly pursued by a psychopathic murderer. The film also stars Scott Brady, Arthur O'Connell, Madeleine Sherwood and Edd Byrnes. Richard L. Bare is producer-director with William T. Orr as executive producer.

"I'm especially thrilled because I get to sing two original songs in the film. I had one album in release but it didn't do too well," admits Tiffany. "But since singing in the film I've gotten a lot of encouragement to try again. Looks like I'm going to be a 'real' actress and a 'real' singer after all."

###

WICKED, WICKED
David Bailey Feature

RECOGNIZED...
EVEN WITH HIS CLOTHES ON

David Bailey has the leading role in "Wicked, Wicked," a chilling tale of psychopathic murder. And although this is David's first feature film, and his first starring role, he is already a Super-Star... of sorts. "Wicked, Wicked" was filmed in a unique new process, Duo-Vision, that shows two facets of the story simultaneously on the screen.

If Super-Star means someone who is instantly recognized by millions, receives pounds of fan mail daily and is about to have his own Personality Poster for sale in book stores across the nation, then surely David Bailey qualifies. And yet, very few people even know his name.

For David is actually a kind of "Pop Super-Star." He is one of the legion of actors who appear in TV commercials. But the thing that separates David from his peers is that David appears in a "hit" commercial. He lies in bed, half-covered by a sheet, bare chested and handsome. "I didn't use my deodorant yesterday and I may not today," he proudly announces. And with these words he has captured the imagination of all the TV viewing public.

"It's just amazing," says David, "I've been in many, many commercials but there is just something about this one that everyone seems to relate to in some way. I live in New York City and very

often people stop me on the street but I'm not sure why. They never ask for an autograph. After all, they've never even seen me really act!"

Luckily for his many fans, this problem is about to be alleviated. Unlike admirers of other "Pop Super-Stars" who must count on their luck to catch the 60 second performances of their idols on the small screen, David Bailey fans will be able to see him "really act" for about an hour and a half, this time, on the Big Screen.

"This is a break for me," says David. "This job is a direct result of that commercial. Richard L. Bare, who is writer, director and producer, saw the commercial several times and asked me to come to California for an interview. We had talked only a few moments before they told me 'You've got the part.'"

In the film David plays the part of a hotel detective on the trail of a murderer with a penchant for killing blondes. The film also stars Tiffany Bolling, Scott Brady, Madeleine Sherwood, Arthur O'Connell and Randolph Roberts. It is a United National Picture for Metro-Goldwyn-Mayer release.

"Luckily I don't have any nude scenes in the film. I'm happy to get the chance to change my 'image,'" says David. "Especially when, while on location at a hotel for 'Wicked, Wicked' a sweet little lady in her sixties approached me and said, 'Why, I recognized you even with your clothes on!'"

REVISED

"WICKED, WICKED"

Production Notes

CREDITS

Written, Produced and Directed by RICHARD L. BARE

Executive Producer..... WILLIAM T. ORR

ORGAN MUSIC
from the original score of the
1925 silent film
"PHANTOM OF THE OPERA"
played by
LADD THOMAS

Original Music by
PHILIP SPRINGER
Lyrics: "I'll Be Myself" &
"Wicked, Wicked"
by IRWIN LEVINE

Director of Photography..... FREDERICK GATELY, A.S.C.

Art Direction..... WALTER McKEEGAN

Film Editor JOHN F. SCHREYER

Set Decoration..... CHARLES R. PIERCE

Property Master..... BOB ANDERSON

Unit Production Manager and
Assistant Director..... DONALD C. KLUNE

2nd Assistant Director..... RONALD J. MARTINEZ

Electronic Music Effects Consultant..... JIM COOPER

Sound..... JERRY JOST
HAL WATKINS, C.A.S.

Wardrobe..... BARBARA SIEBERT

Make-Up..... PAUL STANHOPE

Hair Styles..... JUDY ALEXANDER

Script Supervisor..... CLEO M. ANTON

A Richard L. Bare-William T. Orr Production

In DUO-VISION

CAST

Rick Stewart.....DAVID BAILEY
Lisa James.....TIFFANY BOLLING
Jason Gant.....RANDOLPH ROBERTS
Sgt. Ramsey.....SCOTT BRADY
Hank Lassiter.....EDD BYRNES
Dolores Hamilton.....DIANE McBAIN
Manager.....ROGER BOWEN
Lenore Karadyne.....MADELEINE SHERWOOD
Genny.....INDIRA DANKS
Hotel Engineer.....ARTHUR O'CONNELL
Bill Broderick.....JACK KNIGHT
Housekeeper.....PATSY GARRETT
Day Clerk.....ROBERT NICHOLS
Owen Williams.....KIRK BATES
Organist.....MARYESTHER DENVER

A United National Pictures Inc.
Production

Metro-Goldwyn-Mayer's mystery thriller, "Wicked, Wicked," is highlighted by introduction of a unique projection process called Duo-Vision which presents two separate action sequences side by side on a single screen.

Duo-Vision was created by Richard L. Bare, the film's writer, director and producer, who devoted two years to development of the radical technique. Although "split screens" have been used before, as for televised sports events, "Wicked, Wicked" marks the first time that an entire dramatic motion picture has been presented in double action.

Duo-Vision is employed in "Wicked, Wicked" primarily for depiction of simultaneous parallel action, but it also delineates cause and effect, portrays flashbacks in time and peeks into the future. Bare carefully has developed his story so that while two versions are unfolding visually at the same time there is dialogue from only one side so the audience does not become confused by overlapping sound.

"Wicked, Wicked" was a joint venture of Bare and William T. Orr, the executive producer, for their independent production company, United National Pictures. Co-starred are a blend of newcomers and familiar faces, including David Bailey, Tiffany Bolling, Randolph Roberts, Scott Brady, Edd Byrnes, Diane McBain, Roger Bowen, Madeleine Sherwood, Indira Danks and Arthur O'Connell.

"We chose 'Wicked, Wicked' for the introduction of Duo-Vision for two reasons," Bare explains. "First, it is a suspense

drama of the psycho-killer genre and, secondly, the entire action is set in an old seaside resort hotel. The plot and the setting combined beautifully to make our dual screens work."

The seaside resort hotel which Orr and Bare selected is the historic Hotel del Coronado, the San Diego, Calif., landmark which becomes yet another star in the motion picture.

Its turrets, tall cupolas, hand-carved wooden pillars and Victorian gingerbread combine to give the hotel the look of a gigantic sand castle.

The del Coronado was opened for business in the winter of 1888 and from that day until the present it has been a favorite spa for thousands of visitors, including five United States presidents, royalty from several nations, military leaders, astronauts and world-famous sports figures and movie stars. It was here that Charlie Chaplin played polo and Liberace began his career. "Charmante!" chanted Sarah Bernhardt as she first waltzed through the entrance.

On April 7, 1920, at a state dinner in his honor, Prince Edward of Wales first met Wallis Warfield Simpson. On Christmas Eve, 1904, Thomas Edison personally supervised the lighting of the world's first outdoor Christmas tree, on the lawn of the del Coronado.

This is the fascinating setting for the spine-tingling terror that unfolds through the twin eyes of "Wicked, Wicked,"

BEHIND THE CAMERA

William T. Orr and Richard L. Bare bring their multiple talents and experience together in this, their first project, for United National Pictures.

Producer-director Richard L. Bare is a three-time Academy Award nominee for production and direction of short subjects and winner of the Directors Guild Award for Best TV Director in 1959. A veteran of more than 30 TV series, including all segments of "Green Acres," and many segments of "77 Sunset Strip," "Twilight Zone," "Kraft Theatre," "The Virginian," and "Alias Smith and Jones," Bare is also the author of the highly praised text, "The Film Director." Bare has also directed seven feature films including "This Rebel Breed" and "Return of the Frontiersman."

As vice president of Warner Bros. Pictures and executive producer of Warner Bros. Television Division, executive producer William T. Orr was responsible for 19 long-running television series, including the highly successful, "77 Sunset Strip," "Cheyenne," "Hawaiian Eye" and "F Troop." Many Warner films were produced under his supervision, including "The Music Man," "Days of Wine and Roses" and "P.T. 109." Also responsible for launching many an actor on their career, Orr recalled two of them, Edd Byrnes and Diane McBain, for pivotal roles in "Wicked, Wicked."

Phil Springer wrote the music for "Wicked, Wicked" employing the highly technical skill required to create electronic sounds. Springer has written several hit songs, including "How Little We Know"

and "Moonlight Gambler" and has done the musical score for many television programs. His motion picture scores include "Impasse," "Dragon Killer," "More Dead Than Alive" and "Tell Me That You Love Me, Junie Moon" for Otto Preminger. Lyrics to the title song, "Wicked, Wicked," and "I'll Be Myself" were written by Irwin Levine.

In addition, the original score of the 1925 Lon Chaney silent movie, "Phantom Of The Opera," will be used to create a mood for some of "Wicked, Wicked's" more dramatic and terrifying scenes. The 48-year-old score is played off camera by organist Ladd Thomas.

THE CAST

David Bailey plays Rick Stewart, the hotel detective. David had been making his fame and fortune in the TV commercial field. He is best known for his declaration that "he didn't use his deodorant today and may not tomorrow," in that now famous deodorant commercial. David has made several TV appearances on such programs as "Cannon" and "Ironside," had a running role in the CBS daytimer "Where The Heart Is," and currently stars in NBC's "Another World." His role in "Wicked, Wicked" marks his debut performance in a major motion picture.

Tiffany Bolling plays Lisa James, the attractive young singer who appears with the band that is playing at the hotel. A native of Santa Monica, Tiffany has made many television appearances, including the Hollywood Television Theatre's presentation of Lillian Hellman's "Another Part of the Forest." Ms. Bolling was featured in several films including "Bonnie's Kids" and "Marriage of a Young Stockbroker."

Randolph Roberts portrays the pivotal role of Jason Gant. A student at the San Diego School of Performing Arts, Randolph won this leading role after hundreds of other actors had been interviewed by executive producer William T. Orr and producer-director Richard L. Bare. A Vietnam veteran, Randolph is currently fulfilling a one year "internship" of practical experience required by the School of Performing Arts. He has performed in summer stock companies and a segment of the "Banyon" TV series.

Edd Byrnes plays Hank, an early suspect in the murder cases. Edd attained instant fame when he played the part of "Kookie" in the TV series "77 Sunset Strip" and his first recorded song won a Gold Record. Edd made several films in Europe including "Secret Invasion," "Tunisia" and "Any Gun Can Play" and starred in "The Edd Byrnes Show" on German TV. Recently Edd has returned to the U.S. and has guest-starred on many TV programs including "Mannix," "Love American Style," and "Adam 12."

Scott Brady is Sgt. Ramsey, a veteran police detective who helps to solve the mystery of "the missing blondes." Since beginning his career in 1948, Brady has appeared in 36 feature films, including "Johnny Guitar," "The Vanishing American" and most recently "Doctors' Wives" and "\$." His numerous television roles include a two-year run of "Shotgun Slade," "Playhouse 90," "The Untouchables" and a recent Movie of the Week. Brady appeared on Broadway in "Destry Rides Again" and has made numerous off-Broadway appearances.

Diane McBain, one of Hollywood's true beauties, starred in the television series, "Surfside Six," and afterward decided to concentrate

on motion picture roles and television guest appearances which would give her a wider range for demonstrating her fine acting talents.

Like Byrnes, she is one of the "discoveries" of William T. Orr., executive producer of "Wicked, Wicked."

Madeleine Sherwood made her Broadway debut when she created the role of Abigail in "The Crucible." Then came her famous portrayal of Sister Woman in Tennessee Williams' "Cat on a Hot Tin Roof" and Miss Lucy in Williams' "Sweet Bird of Youth." She repeated both roles in the film versions. Ms. Sherwood's Broadway appearances also include "Invitation to a March," "Camelot," and "Night of the Iguana." Off-Broadway appearances include "Brecht on Brecht" and her Obie-winning performance in "Hey You, Light Man." She has appeared in numerous films and segments of television programs as well as starring for four years as the Mother Superior in "The Flying Nun" with Sally Field. Ms. Sherwood is currently studying to attain a Group Counselor's Psychotherapist certificate.

Roger Bowen plays the nervous hotel manager. Roger has been seen for the past two years as the blustering Mr. Majors on the "Arnie" TV series. His films include "Petula" with Julie Christie, "M*A*S*H," and the recent "Steelyard Blues" with Jane Fonda. He also starred last fall on an ABC Movie of the Week.

Arthur O'Connell portrays the hotel engineer who is instrumental in uncovering the murderer's hiding place in the hotel. Since he began his film career in "Citizen Kane" O'Connell has appeared in over 50 films and has received two Academy Award Nominations, one for "Picnic," the other for "Anatomy of a Murder." His most recent films

include "Ben," "The Poseidon Adventure" and MGM's "They Only Kill Their Masters." O'Connell, who has appeared in nearly every important television series during the past 15 years, starred in his own series, "The Second Hundred Years."

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1914-47



1914-11





1914-20







1914-16





























MGM INTRODUCES A NEW FILM EXPERIENCE

DUO-VISION

NO GLASSES - ALL YOU NEED ARE YOUR EYES



SEE THE HUNTER, SEE THE HUNTED, BOTH AT THE SAME TIME

WICKED, WICKED

TWICE THE TENSION! TWICE THE TERROR!

MGM Presents "WICKED, WICKED" · Starring DAVID BAILEY · TIFFANY BOLLING · RANDY ROBERTS
EDD BYRNES · SCOTT BRADY · DIANE McBAIN · MADELEINE SHERWOOD · ROGER BOWEN · and ARTHUR O'CONNELL
Executive Producer WILLIAM T. ORR · Written, Produced and Directed by RICHARD L. BARE · METROCOLOR



RESTRICTED

MGM INTRODUCES
A NEW FILM EXPERIENCE

DUO-VISION

NO GLASSES - ALL YOU NEED ARE YOUR EYES



SEE THE HUNTER,
SEE THE HUNTED,
BOTH AT THE SAME TIME

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LE PALACE DE L'HORREUR

"WICKED WICKED"

DAVID BAILEY • TIFFANY BOLLING • RANDY ROBERTS

EDD BYRNES • SCOTT BRADY • DIANE McBAIN • MADELEINE SHERWOOD • ROGER BOWEN and ARTHURO O'CONNELL

Executive Producer WILLIAM T. ORR • Written, Produced and Directed by RICHARD L. BARE

DUO-VISION

METROCOLOR



HET HOTEL VAN DE VERSCHRIKKING



DAVID \ TIFFANY
BAILEY \ BOLLING

RENKLİ-
TÜRKÇE

SADİST



AKLIN FILM
MOTION-VISION
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DUO-VISION

SIN ANTEOJOS - SOLO NECESITA SUS OJOS ...!



VÉA AL ASESINO Y A LA VÍCTIMA AL MISMO TIEMPO

ASESINO, ASESINO

"WICKI WICKI"

DOBLE TENSION ! DOBLE TERROR !

ASSESINO, ASESINO — DAVID BAILEY · TIFFANY BOLLING · RANDY ROBERTS
EDD BYRNE · SCOTT BRADY · DIANE BURKE · MADELINE SHERWOOD · RODGER BOWEN · ARTHUR O'CONNELL

Producido por WILLIAM T. GRIE — Escrito, Producido y Dirigido por RONALD L. BARK — METROCOLOR

©

MGM-FOX



MGM Presents
"WICKED, WICKED"
Metrocolor



MGM Presents
"WICKED, WICKED"
Metrocolor



MGM Presents
"WICKED, WICKED"
Metrocolor

UNIVERSAL



MGM Presents
"WICKED, WICKED"
Metrocolor



MGM Presents
"WICKED, WICKED"
Metrocolor



MGM Presents
"WICKED, WICKED"
Metrocolor



MGM Presents
"WICKED, WICKED"
Metrocolor



DOUBLE-SCREEN MOVIE COMING — Two movies for the price of one — that's what's in the offing for theater patrons when "Wicked, Wicked" hits the screen. Filmmakers will see two pictures projected simultaneously and de-



picting parallel action. In the double scene above, actress Tiffany Bolling is about to become a murder victim as David Bailey rushes to her aid. (AP Wirephoto)

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'Wicked, Wicked' To Present Double Action To Movie Fans

By BOB THOMAS

HOLLYWOOD (AP) — Movie theaters have offered everything from three dimensions to wraparound screens, and it seemed that nothing new could be added. Now comes a movie with two images side by side. It's called "Wicked, Wicked," and theater patrons will be getting two movies for the price of one.

On A Drive

The device is the idea of Richard Bare, veteran of features and television — he directed 173 episodes of "Green Acres." He told about his inspiration:

"I was driving home from Newport one day after sailing my yacht. As I glanced from one side of the freeway to the other, I noticed how my mind was taking a picture over here, then, another over there. Why not tell a film story with two simultaneous images?"

"I played around with the idea for two years before putting anything on paper. Then I decided to try the double technique with a psycho-drama I owned, 'The Squirrel.' "

Bare produced his script, designing the action with careful balance between the two screens. He realized that the viewer could not absorb events and dialogue on both screens at once. So at most times there was an "active" side, where important things were happening, and a "passive" side, where the action and dialogue were limited.

"The action is simultaneous, except in some scenes where I go back in time to show lies vs. truth," said Bare. "For instance, I have an old lady recounting how grandly she once lived; on the other screen we see that she had really been a hooker."

Four or five times during the script, Bare made the action full-screen "for shock value."

"Wicked, Wicked" was filmed in 48 days at the venerable Hotel Del Coronado near San Diego. Although he was actually shooting two complete films, Bare was able to keep the budget under \$1.5 million. He figures the cost and shooting time was about 150 per cent more than they would have

been for a normal film.

"The real work began in the cutting room," said the director. "It usually takes six weeks to edit a movie; this one is taking 16. I also had to shoot 3,000 more feet of film in order to fill a void on one of the screens."

Two films for price of one

Double screen offered by movie theatres

By BOB THOMAS

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Four or five times during the script, Bare made the action full-screen "for shock value."

Bare showed the script, which concerns murder in a resort hotel, to his former boss at Warner Brother, William Orr. They formed a company and took the project to MGM. Within 48 hours they had a go-ahead.

Wicked, Wicked was filmed in 42 days at the venerable Hotel Del Coronado near San Diego. Although he was actually shooting two complete films, Bare was able to keep the budget under \$1.5 million. He figures the cost and shooting time was about 50 per cent more than they would have been for a normal film.

Duo-vision will be introduced in 'Wicked, Wicked'

Producer-director Richard Bare has developed a new technique, duo-vision, that will allow two contemporaneous frames to be projected side by side from a single film.

Result is having two storylines being seen simultaneously throughout the length of a film, according to Bare. Idea will be used for the first time in MGM's "Wicked, Wicked," to be released in March.

Process was in development stage for two years, Bare said.

"The process involves the use of dual screens in an overall aspect ratio of 2.65 to 1 with two contemporaneous frames projected side by side from a single 35 mm film," he said.

No modification of projection equipment is necessary—any theater equipped with anamorphic lenses and a wide screen can show it.

Process differs from split-screen, used often, in that the entire screenplay has been designed for parallel images.

Bare said. Screenplay pages are divided in half, with a separate one written for each half of the screen. Stereophonic sound will be used, to come from the proper side of the screen.

"The audience is allowed to view simultaneously the protagonist and the antagonist, the chaser and the chased, no matter what physical distance lies between them," he said.

Technique involves an active screen and a passive screen—dialog from only one screen at a time while silent footage unreels on the other screen.

Bare and exec producer Bill Orr are planning film's promotion on the duo-vision process, in similar fashion that 3-D was exploited.

"When 3-D came out, it was a giant boxoffice success," Bare said. "I don't know how many films this technique is worth. But you need new ideas to get people into a theater, and to get attention."

Film is in the editing stage—a

lengthy process because both screens have to match.

Bare said film was 50 per cent more expensive than an ordinary one to shoot because of double negative and laboratory costs. Budget, he said, was under \$1,500,000.

Both films are shot separately, and then put together on one negative.

"The public may think it's a new mechanical thing, but it's actually just adapting existing technology."

It was shot in 45 days.

Bare and Orr, under their United Nat'l banner, are planning another film to use the process following their current suspense. "October Incident," the new project, will deal with a plot to assassinate Fidel Castro.

'Phantom of the Opera' original score revived

The original score of the 1925 Lon Chaney silent movie, "Phantom Of The Opera," has been acquired by executive producer William T. Orr and Writer-director-producer Richard L. Bare for use in their Metro-Goldwyn-Mayer motion picture, "Wicked, Wicked."

The 48-year-old score, which will be given screen credit, is played off camera for "Wicked, Wicked" by organist Ladd Thomas to create a mood for some of the new mystery thriller's more dramatic and terrifying scenes.

"Wicked, Wicked," is filmed in Duo-Vision, a new projection process which presents two separate happenings in the story on screen at the same time.

"Wicked, Wicked" stars David Bailey, Tiffany Bolling, Randolph Roberts, Scott Brady, Edd Byrnes, Diane McBain, Roger Bowen, Madeleine Sherwood, Indira Danks and Arthur O'Connell.

Wide talent search by Orr

There's an interesting story out of Metro-Goldwyn-Mayer publicity offices about the new acting find for the forthcoming movie "Wicked, Wicked". At first Jingo was a little confused, but with careful reading it all comes clear. It seems William T. Orr was an executive at Warner Brothers for many years, during which time he launched the careers of dozens of actors in a string of highly successful feature movies and television series.

When he switched to independent motion picture production, forming United National Pictures with talented director Richard L. Bare, he still kept his interest in finding new actors.

For their current project for Metro-Goldwyn-Mayer, "Wicked, Wicked," Orr and Bare conducted a talent search

of wide proportions, interviewing hundreds of hopefuls for a particular role.

"We knew exactly what we wanted in the role of the killer," says Orr, who is executive producer of the film. "We needed intensity and passion as well as innocence, a combination of qualities we found to be rare among the many, many young actors we interviewed."

Search ends

The search ended with the signing of Randolph Roberts. An intense and serious young man by nature, Randolph, a student at the school of Performing Arts in San Diego, makes his film debut in "Wicked, Wicked". Bill Orr is excited about his latest find.

"It's impossible to believe that this is Randy's first motion picture," claims Orr. "Although he has performed extensively before live audiences in summer stock, his experience in front of a camera is very limited. Yet he has a presence that reveals itself on film that I have found to be very rare."

Director Bare is equally impressed. "There are many difficult scenes in which Randy, as the psychotic killer, must wordlessly and subtly express his progression from naive handyman to crazed killer in a matter of seconds," Bare says. "With all this, Randolph has still managed to make his character quite sympathetic."

A native of Fresno, Calif., Randolph served in Vietnam as a medic before returning home to attend Fresno State College. While working in summer stock, he was encouraged by other players to enroll at the School of Performing Arts in San Diego.

GE invention may lead to tiny TV camera

PHILADELPHIA (AP) — A stamp-sized electronic device invented at the General Electric Research and Development Center may lead to development of a television camera no larger than a pack of cigarettes, the company says.

GE said the device, a "solid state imager," performs the same function as the large video vacuum tube currently used in television cameras.

GE said the imager may lead to small and inexpensive television cameras for home entertainment. The device was described Thursday by GE scientists at the International Solid State Circuits Conference, sponsored by the Institute of Electrical and Electronics Engineers.

Movie review**'Wicked, Wicked'**

WICKED, WICKED. Metro release of Richard L. Bare-William T. Orr-United National Pictures Inc. production, written, produced and directed by Bare. Camera (Metrocolor), Frederick Gately; editor, John F. Schreyer; music, Philip Springer; art direction, Walter McKeegan; assistant director, Donald C. Kline; sound, Jerry Jost, Hal Watkins. At the Palace Theatre. (MPAA Rating: PG.) Running time: 95 minutes.

Rick Stewart	David Bailey
Lisa James	Tiffany Bolling
Jason Gant	Randolph Roberts
Sgt. Ramsey	Scott Brady
Hank Lassiter	Edd Byrnes
Dolores Hamilton	Diane McBain
Manager	Roger Bowen
Lenore Karadyne	Madeleine Sherwood
Genny	Indira Danks
Hotel Engineer	Arthur O'Connell
Bill Broderick	Jack Knight
Housekeeper	Patsy Garrett
Day Clerk	Robert Nichols
Owen Williams	Kirk Bates
Organist	Maryesther Denver

By MIKE MESEROLE

"**WICKED, WICKED,**" a horror picture with an interesting twist, rolled into the Palace Theatre last night for a week's stay, and if you like the ABC-TV college football game of the week, this is the flick for you.

Presented in a supposedly brand new concept called Duo-Vision, this creature feature runs its entire 95 minutes with two separate scenes on the screen at the same time. The idea, as you might expect, is to add an extra dimension to the proceedings.

Instead of the usual one-scene-at-a-time way of doing a movie, where the curvy blonde marked for death checks into her hotel room before getting poked in the stomach with a 10-inch knife, this delightful little yarn of sadism (rated PG, naturally) lets you view not only the blonde, but also, in the parallel scene, the murderer sharpening his knife.

* * *

HOLLYWOOD SAYS that "Wicked, Wicked" author-director-producer Richard L. Bare created the technique, but any self-respecting weekend tube freak knows that Duo-Vision is simply a glorification of television's split-screen effect made famous by sports producer Roone Arledge of ABC.

As with the split screen, Duo-Vision is geared more for action than acting, which is fortunate because "Wicked, Wicked" has plenty of the former and none of the latter. The plot (boy meets girl, boy kills girl; boy meets another girl, kills girl; boy meets another girl, girl's boyfriend kills boy) is a tested one, but it still works.

It worked better, however, when Alfred Hitchcock made "Psycho," which author Bare has shamelessly plagiarized right down to the shy and extremely weird killer (Randolph Roberts) who fancies taxidermy.

* * *

THE CAST is filled with familiar prime-time television character actors and actresses,

most notably Arthur O'Connell, Roger Bowen and Madeleine Sherwood, all faces that are immediately recognizable.

The leads are also held down by familiar faces. Tiffany Bolling, who plays the harassed heroine, has done TV time and is appropriately good-looking and not a bad singer, despite lyrics like "Wicked, wicked, that's the ticket." The house detective hero, Rick Stewart, played by David Bailey, also rings a visual bell, but it's not until you see him in bed with the girl that you realize he's the antiperspirant guy who may not use his deodorant today or tomorrow.

* * *

TWO OTHER characters are worth mentioning: First is Maryesther Denver, who has the nonspeaking but musically vital role of Adele Moffett, an organist who does nothing except play the sound track from "The Phantom of the Opera (1925)." Second, there is Edd "Kookie" Byrnes, who may play a resort lifeguard in the film, but with lines like, "Hey man, I'm just makin' honest bread," he will always be parking cars on "77 Sunset Strip."

'Double' double feature

Latest gimmick aimed at getting the public back into the movie-going habit is the movie projected on two screens simultaneously.

The first feature-length film, suitably double-named "Wicked, Wicked," is scheduled for release this spring, the conception of producer Richard Bare.

Because an audience cannot absorb events and dialogue on both screens at once, at most times there is an "active" side, where important things are happening, and a "passive" side, where action and dialogue are limited.

For instance, a lady is shown in dire distress on one screen while her would-be rescuer is rushing to her aid on the other screen.

The technique is also effective in showing "lies versus truth," as when a character recounts a story on one screen and the other shows what really happened.

"Sure, it's a stunt," says Bare, "but you need stunts to get people out of the house and away from the

Editorial

blockbuster films and movies of the week they can see on TV."

But if double movies are here, can double television be far behind?

"Two's Better Than One," an experiment in "double-channel television" in which viewers could see two different aspects of the same program, was recently broadcast over stations WNEW and WNET in New York.

This, too, is still in the gimmick stage, but the fact that as many as 60 per cent of American television homes have two sets suggests that the idea may be commercially as well as technically feasible.

One television manufacturer is reportedly already developing a giant console with matched, side-by-side TV sets.

Just in time to catch the first reruns of "Wicked, Wicked" on the movie of the week?

ALTON TELEGRAPH

Saturday, May 5, 1973

B-1

Cinema: 'Wicked, Wicked' is so-so

Wicked, Wicked introduces "Duo-Vision," a refinement of the split-screen technique in filming and a method that can be interesting, but all too often becoming confusing and overused.

Developed by writer-producer-director Richard L. Bare, Duo-Vision involves dual screens, each showing filmed action, with one screen giving active roles and the other a passive role.

For example: a woman is getting ready for bed as a killer approaches. One screen shows her undressing while the other screen follows the killer as he approaches her room. Or someone tells a story on one screen while the other screen shows what he is really thinking and what really happened.

In these uses, Duo-Vision works very well at building suspense and in giving background information that might otherwise take too much time. But in constant use, as it is in this film, the method becomes boring.

Despite its overuse, the Duo-Vision is the best part of **Wicked, Wicked**. The script by Bare is trite and so filled with typical screen stereotypes and cliches that it is almost comical. His direction is erratic and sloppy and acting by the principals is appalling.

The film is set at the historic Hotel del Coronado in San Diego, although the name in this movie is the Hotel Grand in Los Angeles. Several blondes who have checked into the hotel have

disappeared, causing the hotel's squeamish manager (Roger Bowen) to think they have skipped. House detective Rick Stewart (David Bailey) suspects foul-play.

At the beginning, the viewer watches as shapely blonde Delores Hamilton (Diane McBain) is stabbed and dismembered by an intruder wearing a phantom-of-the-opera mask. Stewart investigates and finds his job complicated by the hotel's latest guest, singer Lisa James (Tiffany Bolling), his ex-wife and a future target of the mad killer.

Stewart's investigation reveals many hideous secrets about the killer who stalks the hotel in search of blondes and only blondes (which, of course, is another secret).

A supporting cast of fine character actors—Arthur O'Connell, Madeleine Sherwood and Randolph Roberts—are wasted in this melodrama. Each killing is backed by the original musical score from the 1925 silent film "Phantom of the Opera" and one screen switches, from time to time, to a mysterious women organist whose presence is neither explained or necessary.

The film builds to the necessary climax and is

filled with enough blood and gore to demand an "R" rating a year or so ago. But these days, blood and decapitation bring only a "PG" and the film avoids any of the nudity that might bring the more restrictive "R."

If you expose a woman's breast, it's an "R," but if you cut it off with a knife, it's only a "PG." (In St. Louis).

—Doug Thompson

The latest fad of the American highway scene — the camper — is fully exploited and lightly satirized in **Slither**, a comedy-mystery by MGM starring James Caan as an engaging ex-convict and Sally Kellerman as a would-be Bonnie Barrow.

"Slither" does for the camper what "Bullit" did for souped-up autos and "Grand Prix" for racing machines.

Imagine the good-guy, bad-guy chase from campground to campground and you have a mental picture of much of "Slither."

Caan continues to demonstrate his considerable acting talents as a happy-go-lucky, not-too-bright, onetime high school football hero turned auto thief who is put on the trail of thousands of dollars of embezzled loot by a dying jailbird buddy.

Caan, who was nominated for an Academy Award for his role as Sonny in

the "Godfather" and for an Emmy award for his moving portrayal of Brian Piccolo in "Brian's Song," shows a deft comic touch.

Along his route to expected riches, Caan is picked up by, makes love to, deserts, and is reunited with Sally Kellerman who is enthralled by Caan's ex-convict status and is determined to become a classic gunman's moll.

Caan joins forces with the original embezzler, Peter Boyle, and his wife, Louise Lasser, and the trio — later joined again by Miss Kellerman — are off in Boyle's car and trailer to recover the money that Boyle and Caan's dead friend stole seven years earlier.

Most of the movie scenes take place on the open road or in camper parks. One of the most hilarious scenes takes place at a campsite bingo game.

Caan and Boyle are constantly followed by the villains in sinister, tank-like campers, and the anticipated ending takes several unexpected turns.

The only discordant note in an otherwise smooth, entertaining production is Miss Kellerman's tendency to ham it up in a couple of scenes. (In St. Louis. Rated "P.G".)

—Bill Lhotka

Her career is erratic — more or less

Tiffany Bolling dropped into the padded chair of the Steeplechase Lounge of the Chase-Park Plaza in St. Louis, heaved an exhausted sigh, and ordered tomato juice and wine.

"The tomato juice builds your body up and the wine tears it down," Miss Bolling explained. "One just offsets the other."

At just before 3 in the afternoon, Miss Bolling and the producer and director of her latest movie, "**Wicked, Wicked**," had finished a hectic 24 hours in St. Louis—their fifth city in four days on what is commonly called the "promotion tour."

The promotion tour comes when the studio sends actors, actresses and others around the country plugging a new film. Usually, it is just an actor or actress, but "**Wicked, Wicked**" includes a new process called "duo-vision" so MGM also sent the producer and director along to explain the process.

"**Wicked, Wicked** was a fun film to make," she says. "We shot it at the Hotel del Coronado in San Diego. It's a large old hotel that is just beautiful and I loved the duo-vision process."

Duo-vision, according to director Richard L. Bare, is a two-screen film process that allows the viewer two ways to look at the action.

"It is not the old split-screen technique," Bare said. "It is two screens — one showing the active role

and the other showing a passive role."

For Miss Bolling, "**Wicked, Wicked**" is the latest step in a career that is somewhat erratic.

She won critical raves for her part in "**Marriage of a Young Stockbroker**," although the film went nowhere. Because of pneumonia, she was forced to withdraw as Steve McQueen's co-star in "**Junior Bonner**," a Sam Peckinpah opus.

On television, she had a starring role in the short-lived "**The New People**" on ABC.

The daughter of a show business family (her father was a dancer and choreographer and her mother was a big band singer), Miss Bolling has also tried a recording career, but her first album did not sell and the company backing the record went out of business. But she says she is trying again.

"My singing was one thing that helped me get the part in '**Wicked, Wicked**,'" she said. "My new album will be a mixture of old and new songs."

In "**Wicked, Wicked**," she plays a singer who is the target of a mad killer.

Miss Bolling finished her wine and tomato juice as the hosts from MGM said the car was ready to leave for the airport.

She didn't get up.

"I think," she said, "that I'm too tired to move."

— Doug Thompson



Tiffany Bolling:
a 'wicked' girl



TIFFANY BOLLING HOLDS HER BREATH ON HALF THE SCREEN

... while Randolph Robets flashes a knife on the other half

'Wicked, Wicked' uses new projection gimmick

By JOSEPH P. BOON
Courier Times
Entertainment Editor

"Wicked, Wicked" is the latest film to introduce a gimmick into the movies.

It's called Duo-Vision.

Two different action sequences are presented side-by-side on a single screen each image occupies half the screen. Sometimes, however, only one image covers the entire screen as in conventional film projection. When there are two separate scenes, there is spoken dialogue in only one.

The process was created by Richard L. Bare, who wrote the screenplay, directed and produced "Wicked, Wicked." The United National film which is being distributed by M-G-M, is being shown at area theaters.

No modification of projection equipment is required by Duo-Vision in which two contemporaneous frames are projected side-by-side from a single 35mm film. For the most part, the dual scenes in "Wicked, Wicked" bear a relationship to one another. The technique enables us to watch the protagonist and antagonist at the same time in the present—as well as the past, thus eliminating the customary flashback, which interrupts the continuity of a story. Flashforwards also can be presented in Duo-Vision, but there are none in "Wicked, Wicked."

Although split-screen sequences and multiple images have appeared in previous films,

"Wicked, Wicked" is said to be the first screenplay to be specifically written for simultaneous parallel images. Duo-Vision is supposed to provide an added dimension to film viewing but the process works against itself in "Wicked, Wicked."

The film tells a horror story in which three young and buxom blondes check into a resort hotel (Hotel Coronado in San Diego) and then mysteriously disappear—baggage and all. When Tiffany Bolling arrives to sing in the hotel's night room, she is a blonde nette, and she is safe—until she wears a blonde wig.

The blondes didn't leave without paying the rent, as hotel manager Roger Bowen insists to cover up a possible scandal. They were stabbed to death, dismembered, embalmed and reassembled in an unfinished part of the hotel by Randolph Roberts, the hotel's psychopathic electrician. He hates blondes because, as an orphan, he was adopted by a perverted, middle-aged blonde who was introducing the child to sex when her husband unexpectedly came home and subsequently beat the child.

The motherly understanding Roberts never received as a child is offered by Madeleine Sherwood, a former stripper, who manages to remain at the hotel even though she is behind in paying her rent. But he is jealous of a pigeon that comes to feed regularly at her window, and that causes problems for her.

Whether she and Miss Bolling live or die I dare not reveal, but I daresay you're going to encounter little suspense waiting to find out if you see the film. Things become rather predictable after a while, especially since house detective David Bailey is Miss Bolling's former husband.

Thanks to Duo-Vision, we are able to see Roberts as he stealthily watches from behind the woodwork while his victims check into the hotel. We also see him preparing to attack on one half of the screen as his unaware victim goes about her business on the other half. Instead of heightening the suspense, Duo-Vision actually detracts from it because we see too much—everything in fact.

The gimmickry doesn't stop with Duo-Vision. There's also a

title song, sung by Miss Bolling, that avoids the point of the story. And Bare permitted his penchant for flamboyance to surface when Miss Bolling and Bailey make it in the hotel's Teddy Roosevelt suite—a bugle sounds the charge.

Not the least bit interesting is Edd Byrnes, who used to park cars when he wasn't combing his hair on television's old "77 Sunset Strip." Now he lifts weights at poolside.

And there is hardly little more interest in sinister-looking Marysther Denver, who sits at an organ playing "Phantom of the Opera." Maybe "Wicked, Wicked" is supposed to be a spoof on horror films, but I don't think so. More likely it is meant to be macabre. In either case it fails

3-D which required us to wear special glasses, heightened the spookiness effect of horror films by making us squirm in our seats for fear that a monster was going to reach out and get us. Cinerama which was considerably more than a gimmick in terms of film technique, achieved a realism which placed us in the action so that we actually lost our breath because we WERE riding the roller coaster at Coney Island while holding on tight to our seat in the movie house.

Neither technique achieved lasting popularity and I doubt that Duo-Vision will either.

CAPSULE REVIEWS

By JOSEPH P. BOON

Crain's Times

Entertainment Editor

FIDDLER ON THE ROOF—Topol is endearing as the impoverished Jewish dairyman whose love for tradition surrenders to filial love in this pictureque adaptation of Broadway's longest-running production

THE FRENCH CONNECTION—Gene Hackman gives a tough physical performance as a cop who throws his weight around in this hard-core look at international crime

THE HEARTBREAK KID—Less funny than pathetic is this pretentious social comedy about a creep who dumps his slob-wife for an attractive but dull

blonde

THE MAN WHO WOULD BE KING—Peter O'Toole is Don Quixote in search of 'The Impossible Dream' and Sophia Loren is his vision of ideal beauty in this adaptation that has appealing moments when it isn't being a musical

THE OWL AND THE PUSSY-CAT—Barbra Streisand is something else, George Segal finds out, in this offbeat comedy

THE PANIC IN NEEDLE PARK—This study of the drug sub-culture in New York City begins as a penetrating trip but soon becomes repetitious dull although it is well acted

ACE ELI AND RODGER OF THE SKIES—Cliff Robertson and Eric Shea fly the skies in their wooden biplane in this often amusing and frequently lovable film about a father and his son

SLEUTH—Laurence Olivier and Michael Caine are brilliant in Anthony Shaffer's brilliant screenplay which was brilliantly directed

this film that portrays man's extinction because of an ecological crisis is hardly worth sitting through

THEATRE OF BLOOD—A critic learns that the sword is mightier than the pen in this Vincent Price horror show designed to make you tingle

WICKED, WICKED—Separate action sequences on a split-screen (it's called Duo-Vision) don't compensate for the worthless story about a psychopath who hates blondes

THE LIFE AND GOOD TIMES OF JUDGE ROY BEAN—Paul Newman is a self-appointed judge of the old West in this barbarous comedy which is so senseless it isn't even funny

STEELEYARD BLUES—Jane Fonda, Donald Sutherland and Peter Boyle waste their talent in one of those if-you-don't-have-anything-better-to-do movies which will make you wish you had found something better to do

SOYLENT GREEN—Although it's Edward G. Robinson's last

HOTLINE

Mark and Susan solve china issue

By NANCY ANDERSON
Copley News Service

Mark Spitz and his bride-elect, Susan Weiner, chose their china pattern at Geary's in Beverly Hills selecting Royal Doulton's "Carlyle." By coincidence, at the very time they made their selection, Richard J. Bailey, president of Royal Doulton, was in Beverly Hills from England visiting Geary's owners, the Fred Meyers. He didn't influence Mark's and Susan's choice, but he was certainly pleased by it. Nothing could have made him feel more welcome.

+ + +

Bill Orr's new movie for MGM, "Wicked, Wicked," features a novel projection process called Duo-Vision, which is a split screen with a single sound track.

Sounds confusing, doesn't it?

And the double picture is confusing at first, but pretty soon your perception adjusts to the technique which enhances the action.

Orr premiered his movie in San Diego where it was shot for a press group transported down by chartered bus and housed at Hotel del Coronado, the marvelous, romantic hospitality at which Wally Simpson met the then-Prince of Wales.

The film is a suspense drama and introduces in a key role, a young Vietnam veteran, Randolph Roberts, who had worked as a professional actor for only one day in his entire life (that in a "Banacek" segment) before "Wicked, Wicked."

As a student at the San Diego School of Performing Arts, Randy'd acquired an agent who'd sent him around to read for a lesser part in the murder-thriller, a role which eventually went to Edd Byrnes.

But, when Orr and co-producer-director Richard L. Bare heard him, they made him one of their leads.

Another principal character in the film is played by David Bailey, the virile guy who tells TV viewers that he hasn't used his deodorant for days. He may not have made as much money from "Wicked, Wicked" as he did from those commercials, but in his case the Duo-Vision flick role was a step up.

During the San Diego weekend, I got to renew my friendship with Diane McBain and to meet her husband Rod Burke.

I knew Diane, another member of the "Wicked, Wicked" cast, several years ago when she was starring in "Surfside Six."

Pregnant now, she expects a baby in June which two doctors out of three have told her will be a girl. As a result, she and Rod have only picked out girls names, Heather and Michele, so, if the baby's a boy, he'll take a ribbing at school.

Johnny Cash popularized "A Boy Named Sue," but can you imagine what would happen to a boy named Michele?

When I asked Diane whether her husband is an actor, she said, "No, and I'm happy about that. We met at a Buddhist meeting. We're both practicing Buddhists."

"We think we are very lucky to have found each other."

During the frightening film, Edd Byrnes reassured me by slipping into the seat beside me and whispering, "If it gets too scary, you can hold my hand."

"It got so scary I started to sit in his lap."

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Split-Screen Film Value Questionable

Movie-goers in Abilene now have a chance to get a pre-view of a new concept in motion pictures — "Dua-Vision." The technique is used in the current picture at the Westwood Theater.

"Wicked, Wicked," without an all-star cast, is the feature which introduces this "new technique" which really isn't new at all. What the method actually involves is a split-screen effect.

VIEWERS WILL GET the feeling that they are at a twin drive-in theater, watching two separate pictures simultaneously. One feels like he is craning his neck most of the time, although really he isn't. He's just trying to keep up

with two thoughts at the same time, although the film does give a short relief of one picture occasionally.

In several instances, the technique definitely adds to the picture, giving an in-depth idea of the thoughts of one of the characters, or adding to the suspense of the film. However, most of the time the double picture does not add to the film. The opinion from this writer is that the scheme will never work on a full-scale basis. It's been done on a limited basis in dozens of films previously, such as during telephone conversations. The technique should remain on a limited scale.

As for the film at the Westwood, "Wicked, Wicked," the plot is not one of Academy Award variety, but it is better than a *verage*. The acting, though not superb, is credita-

ble. You may recognize a soap opera star or two.

The picture is about a string of murders at a classy California hotel which involves an employe of the hotel. All victims are sexy, attractive blondes. Through most of the film you will know the killer, but the best part of the picture is the way it explains the reason of the killer's motive. If you can survive the organ music throughout the picture, there's a good chance you'll enjoy the movie, though it is definitely gory.

DAVID BAILEY and Tiffany Bolling lead the acting, with recognizable names such as Ed Byrnes, Arthur O'Connell, Diane McBain and Roger Bowen, all familiar TV actors, added to the list of performers.

— GARY W. STRATTON



THE MARQUEE

By Barbara Bladen

Hollywood, always on the lookout for new gimmicks when good writing and acting would suffice to bring the public into movie houses, has taken a mediocre melodrama horror story and cut it up for double screen image with "Wicked, Wicked," currently playing on the Peninsula.

It works to keep your mind off the mindlessness of the script until the novelty wears off. As a technique, it has possibilities not developed by Richard L. Bare who produced, directed and wrote the story for Duo-Vision.

Not meant to be taken seriously, the grotesquely sadistic and explicitly macabre Grand Guignol thriller has repulsive scenes of dismembered bodies unsuccessfully sewn together so that arms and heads fall off as double shockers.

The split vision effect works as a flash forward and flashback with one side of the screen always silent so as not to put too much strain on the audience's perception. Today's audiences have the point before it's even stated so this gimmick might yet be developed into a sophisticated and effective cinematic technique.

In the horror film genre, "Wicked, Wicked" is traditionally gory and suspenseful with a thin plot about a psychotic killer (Randy Roberts) who has a lurid attraction for blondes who check into the hotel where he's employed.

Shot entirely in and about the handsome Victorian wooden structure of Hotel del Coronado in San Diego where high ceilings, boarded up attics and turret rooms, wide old-fashioned hallways and balconies and connecting dumbwaiters lend a classic Gothic feeling to the silly story.

Veteran actors Madeleine Sherwood and Arthur O'Connell are in it, as are Diane McBain, Scott Brady, Edd (Kookie) Byrnes and Roger Bowen, formerly of the Committee. They play assorted friends, victims and co-workers of the crazy kid who knows secret passages in the rambling structure where he can cut up his corpses and pickle them in vinegar. Tiffany Bolling eludes him and makes it through the film in one piece.

When Bare runs out of scenes that can match up on the double screen, he inserts footage of a hag looking organist (Maryesther Denver) playing snatches of the original score for the 1925 silent horror film "Phantom of the Opera."

There may be laughs to be had for someone with a strong stomach for blood but the graphic vision of the film's more gory scenes quite choked them back on me.

"Wicked, Wicked" Has Debut of Duo-Vision

"Wicked, Wicked", with David Bailey, Tiffany Bell and Jason Roberts. A Richard L. Bare production released by MGM. At the Stage 4 theater.

Hollywood rating: PG — Parental guidance suggested.

By Douglas Beach

Remember how the movies always used to split the screen to show both ends of a telephone conversation? MGM has now taken that idea, tossed out the telephone and dubbed the innovation Duo-Vision.

The technique is introduced in "Wicked, Wicked", a Psycho-like tale about the mysterious disappearance of young blonde women from a resort hotel.

While the split-screen idea isn't entirely new, Writer-Producer-Director Richard Bare does put it to some interesting uses.

Action

The technique is used mainly for depicting simultaneous action in different locations, but, as the publicity points out, the process "also lends itself to the delineation of cause and effect, truth and untruth, flashbacks in time, visions of the future — without abrupt interruption of the story line."

Bare gets his best effects with the split-screen when he uses it for flashbacks explaining the killer's unhappy childhood and aversion to blondes. Because the explanations are offered while other action is taking place, the audience gets them with little effort and no loss of time.

As a result, one gets the

feeling that a great deal of information is being packed into a short time, and that is a good sign in any film.

In the simultaneous action and chase scenes, Duo-Vision gets lower marks. Here it seems more conventional techniques could have given just as clear a picture of the action and done more to create suspense.

The Story

Another thing Duo-Vision obviously cannot do is turn a run-of-the-mill story into a great movie, and "Wicked, Wicked" is a decidedly run-of-the-mill story.

The film's most frightening moment comes at the very beginning when a pretty blonde checks into the hotel on one side of the screen while the killer examines and begins sharpening an ugly collection of knives on the other.

From that point on, the plot follows predictable lines as the killer stalks the hotel and is methodically tracked down by security man David Bailey, whom many will remember as TV's man who "didn't use his deodorant today and may not tomorrow."

There are a number of Hitchcock touches — a bloody girl in a bathtub and embalmed bodies — but the suspense doesn't compare with the classic "Psycho".

The music adds another touch from the past. It's the original organ score from "Phantom of the Opera". The music is good, but for reasons I cannot fathom the director also chooses to show the organist playing the score when he has nothing better to do with half his screen.

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TWO SEPARATE ACTION sequences are shown on the screen at the same time through a unique motion picture projection process called Duo-Vision and introduced in Metro-Goldwyn-Mayer's mystery, "Wicked, Wicked." The innovative screen process was two years in development.

Innovative Process Utilized In 'Wicked, Wicked'

Duo-Vision Bringing New Image To Movies



An innovative screen process, two years in development, has been perfected and utilized for the first time in the United National picture, "Wicked, Wicked," for Metro-Goldwyn-Mayer release starring David Bailey, Tiffany Bolling and Madeleine Sherwood.

The radical technique, named Duo-Vision and created by the film's writer-director-producer Richard L. Bare, involves the use of dual screens in an overall aspect ratio of 2.65 to 1 with two contemporaneous frames projected side by side from a single 35mm film.

No modification of projection equipment is necessary and any theater equipped with anamorphic lenses and a wide screen can exhibit films produced in Duo-Vision.

Although split screen sequences and multiple images have been seen in the past, this is the first time that an entire screenplay has been designed for parallel images.

Used primarily for the depiction of simultaneous parallel action, the process lends itself to the delineation of cause and effect, the truth and the untruth, flashbacks in time, visions of the future — without the abrupt interruption of the story's main continuity.

The audience is allowed to view simultaneously the protagonist and the antagonist, the chaser and the chased, no matter what physical

distance lies between them.

Dual images can portray the vital elements of the drama exactly as they are happening and as they relate to one another. They can, with caustic candor, show a situation the way a character believes it to be and the way it really is.

In the natural limitations of time and space are hurdled effectively and dynamically.

"This new dual screen form is a mind-blower," says creator Bare. "You can say goodbye to the old cliche 'Meanwhile, back at the ranch.'"

Bare goes on to point out that only in a film (or perhaps the theater) can a storyteller offer with any semblance of order bilateral action. A novelist would create an unnecessary burden on the reader were he to attempt to depict action and events occurring simultaneously. He can only do so sequentially.

"I picked 'Wicked, Wicked' for the introduction for two reasons," says Bare. "It is a suspense drama of the psycho-killer genre and the entire action is laid in an ancient seaside resort hotel. Naturally, I picked the Hotel Del Coronado in San Diego for our locations. The plot and the setting combined beautifully to make our dual

screens work."

When asked if the two pictures side by side would tend to be confusing, Bare had this to say: "You kidding? Today's audiences are made up of kids who have been brought up on doing their homework in front of the television set."

Actually, the technique as it has been applied to "Wicked, Wicked" involves an active screen and a passive screen — dialogue from only one screen at a time while silent footage unreels on the other screen, but always scenes that bear a relationship to one another. For instance, as Rick (David Bailey) searches for Jason's (Randy Roberts) secret hideaway on the left screen, the audience sees him on the right screen sitting immobile in his attic sharpening a lethal looking knife.

When Rick's scene ends, Jason puts the book down, rises and exits. As he stalks Lisa's (Tiffany Bolling) room on the left screen, we see her quietly getting ready for bed on the right screen, unaware of her danger.

The dynamics of the drama are intensified as the audience becomes omnipotent in its comprehension of the three-phased action. Flashbacks in the old sense are just that: old, since the forward mainstream of the story remains unhindered.

TIFFANY BOLLING and David Bailey play a divorced couple whose love is rekindled amid a murder and intrigue in the new film, "Wicked, Wicked."

'Wicked, Wicked' For Horror, Comedy

BY LEON FLEMING

Avalanche-Journal Staff

Despite the fact that they seem to have had trouble deciding whether to come up with a camp comedy or a gruesome little horror movie, the makers of "Wicked, Wicked" nonetheless have managed to turn out an entertaining film.

Comedy, not black but a rather dark gray, is the result.

A psychopathic killer (Randy Roberts) stalks a sprawling, turn-of-the-century seaside re-

sort hotel, popping in and out of secret tunnels as he bumps off luscious blond guests.

Mixes Embalming Fluid
Ah, but his capers don't end

Review

a-j

there. Next we see him mixing embalming fluid, the dastardly purpose of which will not be revealed here.

If this smacks of "The Phantom Of The Opera," then you're right. From time to time we see an old crone sitting at a multi-rank organ, playing with sinister enthusiasm the original music from an early version of "Phantom."

And if a certain shower scene and the film's conclusion look familiar, just remember this is a movie about a "psycho."

"Wicked, Wicked" is filmed in a process which M-G-M calls "Duo-Vision," which is simply a split-screen technique. The device can be disconcerting at times, like trying to watch two circus rings simultaneously.

However, the technique is effective in flashback sequences, of which there are several, and in allowing the audience to watch not only the next hapless victim as she unconcernedly goes about her business, but also the knife-wielding killer as he creeps nearer, nearer, etc.

There are some familiar faces in the cast: Arthur O'Connell and Scott Brady in small roles, and Edd "Kookie" Byrnes of "77 Sunset Strip" fame.

David Bailey plays the hotel detective who finally bags the killer. If the name isn't familiar, perhaps the face—or the hairy chest—is. He's the man in the ad who says, "I didn't use

my deodorant yesterday and I may not today."

Tiffany Bolling is the love interest who wishes she'd never put on that blond wig, and Madeleine Sherwood is appealingly grotesque as a down-and-out hoover who lives on very precarious credit at the hotel.

"Wicked, Wicked" should be seen with tongue-in-cheek, the same spirit in which it was created.

The film is classified PG.

DUO-VISION--TWO MOVIES FOR THE PRICE OF ONE

By BOB THOMAS

Hollywood

Movie theaters have offered everything from three dimensions to wraparound screens, and it seemed that nothing new could be added. Now comes a movie with two images side by side.

It's called "Wicked, Wicked," and theater patrons will be getting two movies for the price of one.

The device is the idea of Richard Bare, veteran of features and television — he directed 173 episodes of "Green Acres." He told about his inspiration:

"I was driving home from Newport one day after sailing my yacht. As I glanced from one side of the freeway to the other, I noticed how my mind was taking a picture over here, then another over there. Why not tell a film story with two simultaneous images?

"I played around with the idea for two years before putting anything on paper. Then I decided to try the double technique with a psychodrama, I owned, 'The Squirrel.'

Bare produced his script, designing the action with careful balance between the two screens. He realized that the viewer could not absorb events and dialogue on both screens at once. So at most times there was an "active" side, where important things were happening, and a "passive" side, where the action and dialogue were limited.

"The action is simultaneous, except in some scenes where I go back in time to show lies vs. truth," said Bare. "For instance, I have an old lady recounting how grandly she once lived; on the other screen we see that she had really been a hooker."

Four or five times during the script, Bare made the action full-screen "for shock value."

Bare showed the script, which concerns murder in a resort hotel, to his former boss at Warner Brothers, William T. Orr. They formed a com-

pany and took the project to MGM. Within 48 hours they had a go-ahead.

"The real work began in the cutting room," said the director. "It usually takes six weeks' to edit a movie; this one is taking 16. I also had to shoot 3,000 more feet of film in order to fill a void on one of the screens."

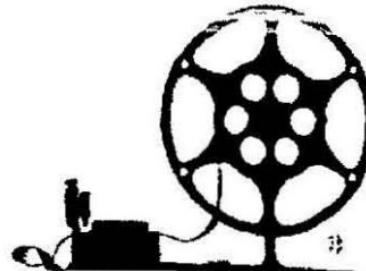
When Bare finishes the side-by-side editing, the two strips will be combined on single strips. "Wicked, Wicked" will be finished and ready for release next spring.

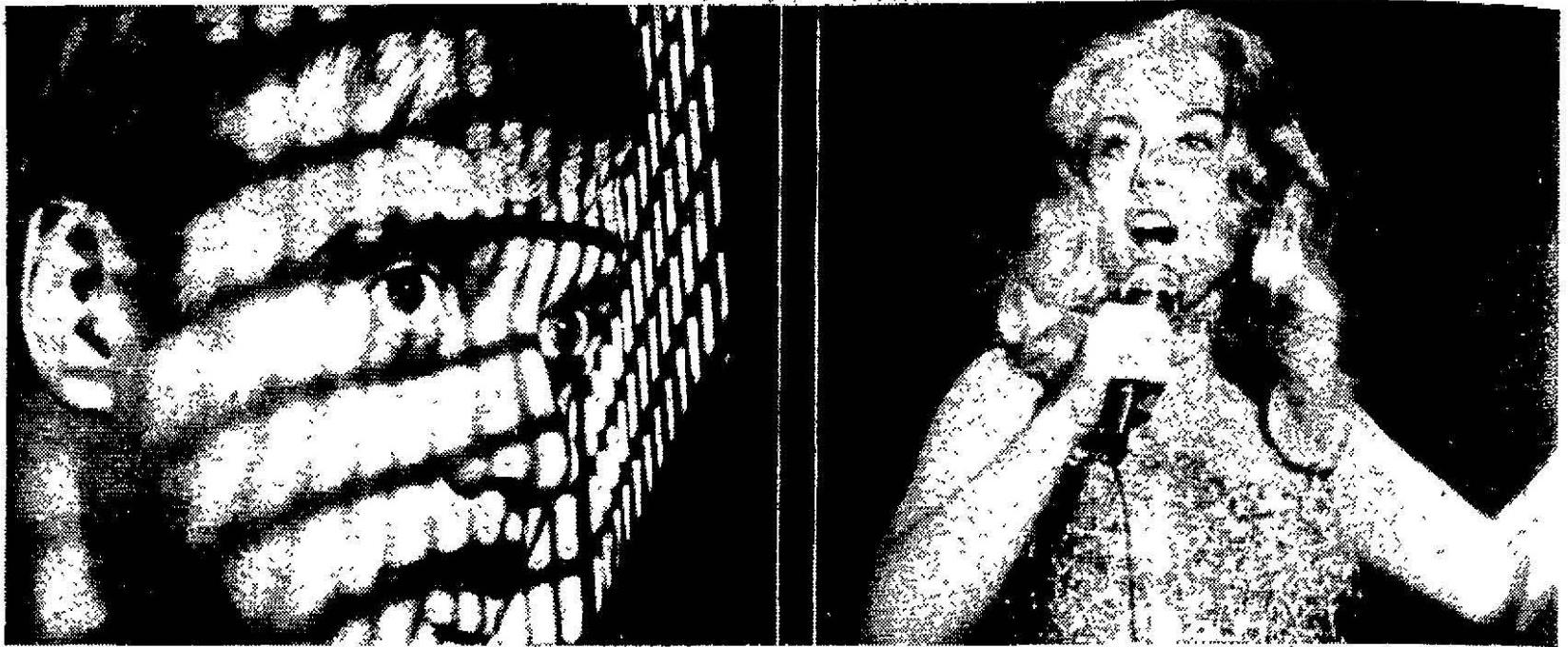
Is the duo-vision process just a one-shot stunt?

Executive producer Orr doesn't think so: "I believe the idea can be applied to other stories, if the right ones can be found. What you need is something like 'Day of the Jackal' in which two or more plots are going on at the same time."

"Sure, it's a stunt, but you need stunts to get people out of the house and away from the blockbuster films and Movies of the Week they can see on TV."

Movies



Movies

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ALAMEDAN OFFERS DUO-VISION

By ROBERT TAYLOR

Tribune Drama Writer

"Remember 'meanwhile, back at the ranch?'" director Richard Bare asked the critics.

"There will be none of that any more. We'll just show the ranch."

Bare's idea is hardly revolutionary in the history of motion pictures, but he has developed a novel storytelling device which is being heavily promoted by Metro-Goldwyn-Mayer as "a new film experience."

It's called "duo-vision," but it's not at all like the three-dimensional process which was introduced in the 1950s and recently revived for sex films.

Duo-vision is closer to the split-screen technique used to show more than one action at a time in such films as "The Boston Strangler" and "The Thomas Crown Affair."

Since those movies, however, the device has practically dropped from sight, except for movie credits and television sports shows.

What makes Bare's duo-vision unique is that the screen is split down the middle for almost the entire length of the movie. It's like watching two separate films, although both cover the same story.

It's more confusing to describe than it is to watch, for Bare has been careful to use dialogue on only one side of the screen at a time. The other side, whether on the left or the right, gives another view of the story, or a flashback or flash-forward.

The first duo-vision feature, "Wicked, Wicked," is one of those killer on the loose melodramas. It gives Bare ample opportunity to show the murderer creeping up on one side of the screen while the unsuspecting victim undresses for bed on the other side.

Scheduled to open in the Eastbay within a few weeks, "Wicked, Wicked" stars what MGM calls "a blend of newcomers and familiar faces," including Tiffany Bolling, Randolph Roberts, Edd "Kookie" Byrnes, Diane McBain, Scott Brady and David Bailey.

Bare is also a familiar face, but behind the camera rather than in front of it. A veteran of more than 30 television series, he directed six years — that's a total of 168 episodes — of "Green Acres."

Born in the Central Valley,

Bare moved to the Eastbay with his family when he was a teen-ager. He graduated from Alameda High School in 1936 and went to work for an Oakland film lab scrubbing out hypo tanks for \$5 a week "not because I needed the money but because I wanted to learn the business."

He went on to direct seven feature films, including "Flaxie Martin," "This Rebel Breed" and "Return of the Frontiersman." He was nominated three times for Academy Awards for production and direction of short subjects.

"I got the idea for duo-vision one day when I was driving down the highway from Newport to Los Angeles, looking at the white line," Bare explained.

"I had a script I had written called 'The Squirrel' which had been on the market but hadn't sold, so I just cut it up and patched scenes together here and there to make two parallel scripts."

"Twentieth Century-Fox turned it down because they

with two cameras at one time to avoid some of those timing troubles," Bare said.

Editing was another headache. Bare used a double-headed Movieola editing machine, "but it still took 32 weeks to finish the rough cut, compared with six weeks for the average picture."

Until a couple of weeks ago, Bare and MGM planned to release the movie as two separate films, to be shown by two interlocked projectors on a wide theater screen.

But they decided that a single piece of film would give them a larger market, so they squeezed both images onto 35 mm. A lens like the one used for Cinemascope stretches the images to their full width, with an aspect ratio of 2.65:1. That means the total picture is a little more than two and a half times as wide as it is high.

"I call one the active screen and one the passive screen. It's a storytelling device rather than a technical development. We're telling one multiple-character story, but there's counterpoint going on — visions of the future or remembrances of the past."

Without the double-screen device, "Wicked, Wicked" might be just another bloody murder story with run-of-the-mill stabbings and decapitations in a spooky old resort hotel setting. But Bare believes he's given it a touch of humor.

"It's high camp," he said. "Nobody can take it seriously. We call it half 'Grand Hotel' and half grand guignol."

Grand Funk

NEW YORK (AP)—Grand Funk Railroad, a rock trio, has presented a check for \$40,000 to Phoenix House, a drug rehabilitation treatment program.

The check represents the group's earnings from two recent New York concerts and a recent TV special. The donation was one of the 10 largest ever received by Phoenix House and the largest ever received from a rock group.

The members of the group, Mark Farner, Don Brewer and Mel Schacher, have taken public stands against hard drugs and decided to do something to demonstrate their feelings.

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